

LMP S23, 09/16/02, continued

(Side B)

That one is [break in tape]...I started, I'm more for [altars?] and I don't paint them, so I've done about three of these, and this one, I did it for—it was shown at Self Help Graphics, I think it was. So it's called Ofrenda, or Altara, I don't remember. Ofrenda, yeah.

Nice.

Thank you.

It looks similar to the cardboard one.

Yes, it does. It does. And this is a silkscreen monoprint—this is the very challenging media for me, this is the one you have to paint a silkscreen, it's on a frame, a stretch silkscreen, and you have to paint—if you wait too long it dries and you don't get a good image when it's printed because once it dries it clogs up the space, and there's no paint coming through, so when it's printed it's white blotches. But sometimes you want that effect, but strategically, not everywhere! So it could, it isn't a successful piece. So, and my early pieces were a lot of rejects, because I just took too long to paint. And I usually have a lot of details, so I had to adjust and put less detail to finish. So if I have a lot of detail, it was successful for me because then I was able to get it done, and print it, with all the colors I wanted.

So you consider this one one of your not so successful ones?

No, no, this one is...the whites are fine where they are. But some, for instance, if I had that face and bits of it were blotchy, it's because the ink dried.

Yeah, cause I was going to say, it looks good, I like where the white parts are at.

Yeah, those were fine. Some are intent—well, they're highlights, they came out as highlights.

It looks great.

Thank you. You could see a little bit of that here, below where the candle is, a little bit of that, it diminished the painting. And this one too. We just have it, but that's fine, I painted in the white...this is a successful one. This one, I treated as a mixed media, because after the printing—this is one of my first monoprints—then I added details that I couldn't get in as a print, like the face and the decoration and things like that. So this is now a mixed media because I added on top of it, the decoration and the other things. And it's similar to the face decorations that I've seen in the cora, the cora people... This was the watercolor, and naturally it's kind of [?]....

Great detail!

It has faded a little. I had it in my bedroom for a while. My bedroom has light on one wall, and I guess reflected light also affected it. And I think because it had a lot of blue, I think the blue fades faster. But I like this one, the detail I got in it was...

It looks really well done. Almost like you used pencil.

The reflection... but it's okay. Now this one isn't really watercolor, it's more like a study, but I had it in that office, when the person who took them, she picked a few, and...this was done after one of my favorite students, but when I started working on it, it reminded me of Paula my granddaughter, so I said I'm going to call her Paula. I like to use them because you could use the bright colors. I like the bright colors.

What kind of paint is it?

Acrylic. And I did my own frame, the first time I had ever done that.

Oh cool, you stretched it and everything?

Yeah. It's a little tight, but I have to wet it to—shrink in back. So I'm still working on that... I had them labeled. These are...the monoprints. It would be nice to have a studio. There's some shelves that are, you know, flat shelves, they're so expensive! I've seen them in catalogues... These are vintage ones. This is my friend's. Some of the early ones, I don't really want to show them! This is a different kind—this is called [pape?] monotype... [dog barking] Whitey! This is a friend of mine's, it's not mine. One of my favorite people. It's done on a glass or acrylic plate, you paint on it, but everything that you paint is, let's see—the first thing, you work it the opposite, when it's printed...what comes out first? Well, you have to think how it's going to print the way you lay the colors down, and you put on a press, but you paint on the plate and then it's reversed when you print it. These are the rejects... they're not something I would want to show you! But this was a—we call it a ghost, that you do a—if there's enough ink on the plate you could print one more. So this is one—it has a different effect. It's called a ghost, but it's a second print, but it's usually a monotype, only one. You can only print one at a time. Once in a while, you might be successful with a second one. This is not one of my good ones either! Let's see...I think that's why I had them separated. Almost unfinished...this is an example of—this is the first print and this is the ghost. But then, the ghost, I thought I could re-work it, you know, and make it a mixed media, because it had enough paint, and sometimes you could work on it. But this is very basic, this is more like an exercise, and so that's why it's not, nothing that I really want to show. It's the same media, the print.

It's pretty. I like that little imagery there...

Yeah. This one, you could add templates, and you print it more than once, so that you get several images. You have to align them, you have to register it. For me it's an exercise. Work using templates, just different—they're not really like the exhibit pieces.

Very attractive.

Thank you. That was when my husband was working on that, it was just a very simple, like a line drawing, it was on a colograph, where I incise the plate and then ink it, and then wipe it off, and then put color on it. It's a process. It's very exciting, I really like them. I haven't done this for a while. I was doing a lot of petroglyph images, and symbols, but then of course that's...this is one I did with my husband. This one is a colograph, and—but it's more of a personal piece, it's not something that I would just show. Probably frame it for one of my sons. I like the way it came out.

I love the feathers. They almost look so real, like real feathers.

...If I do ten, I give them two. And then they use them for...I kind of like this one, although it's very dark, but I like the layers...if the rocks could only speak, I said! Because of the petroglyphs, I was very influenced at this time. Most of these are during that period.

This one's a mixed one, right?

Yeah, this one I put a collage on it, so it's a mixed media. And this is actually—the ghost is the one I liked, the one that I framed and showed. This is my [?] of course... I had two small pieces like this, this was during the beginning of the Chapas uprising. I think it's [?]... I have about three pieces like this. All of these are plate monoprints. They're done on that plate, and printed. And this is also that style. I use a template and placed it several places. I don't have it—it's not titled. This is a successful one. And this is a colograph. This is one of my favorite pieces. Self Help Graphics has one—they're not exactly the same. This is done on a plate, and then it's incised, and wiped several layers, and this is like, it looks like a matching—I call it La Ligna, the line, it has several lines. During the propositions of immigration, that were anti-immigration, we're immigrants, so I have the line, but like a nonviolent line contrasting this one.

It's great. Cesar Chavez?

He was the one I based it on. But it could be universal. I show you the big pieces first...that is one of my better ones. I start to get more discriminant, maybe, which is good because it helps me to grow. This is a series, and I really like this one. I don't have the black and white. This is the ghost of this one. The first one, I don't know where I have it. I may have framed it and lent it, I don't know what happened to it, I had four. The first one was just black and white, but this was without adding more color, just adding one more color. And then this was from the same plate, without wiping it, just adding color, and this was like the main piece. And then a ghost of this one. So it's too bad I don't have the original, the first one. But I really like the results, and it's based on—I call it squash blossom, the idea of the squash blossom used by especially the Navajo Nation, in their jewelry, and in wooden baskets especially. So it's a symbol of life—earth and life. But I of course added directions here. Most of these I've never shown, outside of people who come and see them. I'm not interested in—some pieces, I just want to keep. Then I started doing portraits. Sister Corinne says Why do you do portraits? You should do portraits with this media! And these are the only three that I've kept.

That's great.

And you could see, cause you add paint with a roller—you ink the roller and you paint it. Then with a brush I added the details. So this one has—it has a very abstract look. This one is actually my granddaughter. I call it [swegnos?] That was the image I had. The rest are just...I sold one to one of my friends, she is a teacher, so I said, Well, I'll sell it to her! But I wish I hadn't, in a way. Because it's almost like a series, and I don't want to break it up. This is a wood cut. These are all the same image. This is a series. Actually, I enjoyed it—if you have good tools, this is called [la ysysil?]....This was an artist's proof, this was like one of the first ones, you test it out. So I did this one on good paper. Then I made some adjustments, I cut more, I wanted more light, and I added a little bit more. These are all the same. I had an edition of ten, and I gave some to Self Help Graphics, I think I gave them four. These are all the same... And I just call this [raisis?]

What does that mean?

Roots... So I have a lot of portraits. So I have them in many media, and most of the media that I work in...this one just is on different paper, and so if I show any, I'd probably show these, because—you know, I think I've sold one, but of course they go for less than that. But I want to keep [the main ones]—I think so. Although it's an edition, I could sell those, some of them. But I want to keep some for myself. I don't really know what I want to do with them yet. So I just am doing the work, and see what happens.

So, you've been painting since you were a child, but selling...?

I guess when I started doing the print making, 1988...although I used to show, but I didn't sell anything, before that. In '72 I did lots of work, and I had some pieces up at the library, at Cal State, that I never sold...These are all the same...

Did you start taking workshops when you started going back to school for your teaching career?

During my teaching time, '72 before I became a teacher, and then since I started when I started teaching art, then I started giving workshops for teachers, then it inspired me to do some of my work. So some of my work is, I did a lot of work at Self Help Graphics, but most of them are—oh, here's the altar. I did a wood cut in the altar. And some are—these might not be the—yeah, these are—I only did a small edition, and I may have some in another place. But then, you know, I went and cut some more. I printed these and then I wasn't so happy, I thought it had too much dark, so I went and re-did—I just cut more, so that changes [the way it looks]. I have more of those I think. Then I used watercolor with them.

That's pretty. It changes things.

So what I do is I make like an engraving, I print the plate before I add ink to it, so it makes an embossing not an engraving. And then I paint watercolor kind of strategically, and then I print it in black. So it really—and then I really cut more, if you see the black

and white, there's a lot more... I'm always there. Then I decided to print in different colors. Instead of black I used the sepia, the large sepia. It's just very different. So they're each considered one, it's not—even though it's the same image, but it's a different color so it's one of one. Like, I [speaks in Spanish]...my husband, my mother kind of represented...so there's just, very different. Well, these are similar. But each one is inked separately, so they're considered one of each, monotype. So here I've done this image in watercolor, in woodcut, and in different colors. And then in the monotype, this one, it's not the same—it's the same idea... This one I did some ink over it.

So it would be mixed media?

Yes, this would be mixed media. I just printed several different—this one is pretty [?] ...I think I didn't show all the highlights. It might have been, I think I did that right after the black without cutting out, and it was just too dark. I wanted more detail in it. So, experimentation. You could see a lot more...the light coming out. This was after—I should sequence them. These were actually all woodcuts and plates, but I have a lot of prints. And then the other ones are the silkscreen monoprints. If I could rent a place—around the corner they have these little—they've been vacant, but I can't afford it yet. Maybe if I sold things.

Maybe if you had like a partner, another fellow artist who you could be roomies with at the studio?

So I can't have too many things—I mean, all my walls are taken up already. I had these labeled, but the label came off...usually the larger pieces are the mono, silkscreened monoprints. I got this for my birthday...I wish I had—I tore it because of the way I had it stored. Okay, these are monoprints. In fact these are the recent ones—I just did them this year, I believe. Oh yeah. Oh, this is last year, this is 2000. And this is the same media as the—it's called dawning. In fact the project, they invited artists to do prints for the Millennium, and I had two pieces at Cal State Dominguez Hills for this. So these were other pieces I made, I think I did twelve, and Self Help Graphics kept two, and these are the ones that I kept. This is a monoprint...urban roots.

Great colors on both of them.

My palate is quite, quite strong. And this is [aura?], and [my gay?].... Actually I had done this in a very, like a sketch, this image, and so...when you go and print, cause you have to work so fast, I take sketches to get ideas. Because sometimes I'll create right there on the screen, but I can work faster if I have a—so this is from a sketch I had done. And this was renewal.

That's nice.

And I had seen this image on television. They scanned the world for images for their Millennium...I like this one myself. I don't do very many abstract, and this was—I kind of liked it.

Four directions...it's nice. It's a good piece.

They're different—I do them separately, but using the same idea. And you know, a lot of the petroglyphs, rock painting from [?]*—they really interest me.*

It almost has an urban feel to it, you know, like...Native American, influence together...

Yeah, you can see my influences there. This is actually an older piece, and this one I had in Glasgow when we had the exchange, and it's [Chickwick?], it's one of the Mayan deities. I do a lot of research, just because I want to learn about the Mayan icons and images, and so she was the mother of these twins, and the twins, that legend, that story, repeats itself in Native American culture, it will appear in the United States. So she's also a deity, a goddess. And this is actually a ghost. I don't know what happened here.

Very bright for a ghost.

Yes, the original was really quite bright. And it's [ritual ofrenda?] and so I could do it kind of in the style of the ritual...Gosh, I didn't realize I had this. This is [Margarite Taro?] This beautiful woman from Self Help Graphics, she's the [papapicaro?] lady, she's the one who does that. This one I did add a few lines. I love the monoprint. This is [ecuandero?] or [alchemista?], alchemist. But it's the herb, the herb guy. [?]

Nice.

This is again [my away?], the one I did here, same idea.

It's beautiful.

Thank you. I have a lot of portraits here, and these legend or goddesses... It's kind of fun to show it, because people don't get to see my work... Except for the one I have here.

It's such a wide variety.

Yeah, I've done so much work, and even working I get inspired, I want to do some more. This one I did later—they're kind of going back in time. [speaks in Spanish] Cesar Chavez was my inspiration here. This one I did a ghost and I sold the other one. This photographer wanted it. La muerta florida. This is kind of a very popular icon for Day of the Dead, la cadrina, the [vero rivera?] painted... This is very spontaneous, so... I started to see how I could just simplify my drawings, while I'm doing these monoprints. You could see all this white, but I thought, well it wasn't, didn't take away from it—but sometimes they do. Some of it, I may have outlined, to have the whites there, but some of it...

It worked though.

Yeah. This one is one that I wish had more—I probably will do it again, maybe in a painting. This was a series for a [Guadeloupe?], and so I did many many kinds of Guadeloupes, and this is...this is the [Spanish name], just a different version of Guadeloupe.

And Ophelia?

And Ophelia. Si. She's in my life. Here's yet another one. So I have different versions, versions and virgins! [Spanish names] ...And then, something actually using my mother's face, in a way. [Spanish names]

So this is supposed to be [?] But you put your mama's face.

Yeah. I give you the moon and the stars.

That's a great piece.

Thank you. This is a little more—still the idea of Guadeloupe, but it's just a—I did about three of these. And this is one that I like—I may work on this as an acrylic. I used one of my nephews from a photograph, the idea from it, who has had very many problems—prison, you know, things—and so I said, you know... [? Secoro], secours, he needs something.

That's nice.

And then this is the companion piece to that one. It's not the same, but it's similar, the idea is similar. They're not exactly the same.

This is a little bit more magenta, magenta and red. That's nice.

Yeah... Still going further back. This drawing, you saw it in the Guadeloupe, cause I had a—you know I did my drawings on paper, and then I say, Well, I'll use this drawing and just use it differently. And she's, something, the dawn? First light. I like her...and I did about three of these, and one of them is Self Help Graphics. Same idea, just different. Each one is different, so they're called monotypes. Just trying different colors.

Very nice.

Thank you. I have more monoprints than I have anything, because I have more opportunity. This one I worked a little bit with pastels, so it's...my brother bought the companion piece to this. He wanted to buy it. I don't like to sell them to my family, but he says No no—but he's an art collector, so I was happy that he wanted one of mine. He buys, he has the big ones like [Rufino Tamayo?], he has [Swinida?] and then contemporary artists. And you know the little watercolor I have? That was the same concept, just different...I get an idea. This is actually a very old piece, one of my first monoprints, one of my first successful ones, and it's not that great, but for me it was okay.

What's that one about?

I call it [alvorada?]*—it's dawn, just kind of like an ideal—I think it's the beginning of the morning, so it's kind of allegorical. And this is one of my favorite subjects, is the*

[havual?], I have another one where I have different coloring, and this one is freehand, very loose, I called him Lord of the Night. My daughter has it and she called me last night, can she keep that one, cause she took it to a lawyer who was interested in my work, and so she took four, and she said, Can I keep this one? And then she called me again, she said she put some money in my bank account for my trip. I said, I'll give it back to you. No no, it's an exchange, she said! That was nice of her.

Your trip sounds exciting.

It is. Really short, but it's a life trip. This is...this has been damaged. Actually I did a colograph that I liked very much, and I don't know where I have it. I called it, the first one I did, I have two children here, it was during the immigration...I did it at the same time as La Ligna, that other one, and it was called Neighborhood Watch.

It's great. It reminds me of the one of your mom with the Virgin in the background.

Yeah. This is also my mother's image.

This is really beautiful too.

I was working, and just see what kind of color would look...once it's framed, this sticks here...sometimes I tend to put a lot of paint around the edges, because the piece is drying, and so if you put too much it'll run, and some people don't care, others are more particular. This one's okay.

[Spanish name] Great piece.

Thank you.

Really good blues on that one.

Yeah. Though it has purple. And these don't fade—these are permanent inks, water-based inks. And this one I had in a frame. And this one I worked over, so this is a mixed media, and this is for the—during the chap—this is the symbol of the sabatistas....I call it sabatista.

It's a great piece. I really like it when you do the little outlining and the scratchy-looking areas.

See on the plate—oh this was on a plate, this is like, whatever you scratch will come out as the highlights, so this was the...

It looks great.

...still photographs... I like this layout here, and I like that one of your mother, and I like the others of the agava plant...so I wonder if we could maybe have the one of your mother, with the portfolio, we'll just juxtapose them...such a great shot...

[arranging photo shots]

[Much of the following is unintelligible]

...You know where I got this idea, from the pottery of...[?]... I just love that idea, of animals as part of the person, or representing the person. ... This one, you can tell, it's really simple. I worked really fast, cause I hadn't done the monoprints for quite a while, over a year, and it's almost like starting new again. Cause it's such a challenging media. And so I'd do like very loose images or sketches and then work from there...I'm actually trying to see how I could do it on shorter time than a half hour. I'd really like if I could do it, just to make something very simple, I didn't want to use a sketch, just use it really fast. And this is actually another one and it started to dry, but [muffled]... I believe this is the most successful one in this series. Again I just sat down, and I think this is the last one, you start getting more adept at it after...and this was the second day. I think I only did nine, that's very few for me. Because in two days I should have at least 13 or 14. But I worked slowly...it's very slow drying...it picks up the white as the focal point. I thought I was going to give one to Self Help but they picked the best one. And in fact it was sold, through their art sale, it was in July. And I was sorry to let it go.

So they get to pick?

In this case he did, because I had three images that were the same symbolism, and he said I want this one, and I said, Well—I said okay, but then after I said I should have said No, I'll give you this one! But I like this one too, but the other one was the best one. This one I was actually trying to—I learned that if you have a space where colors won't bump into other colors, you could paint one side and leave the other blank, and then the printer has to run some paint on the screen, and so I had a little yellow...and this would save me time, you know, just as I wanted to start, I wanted to get under 25 minutes to do this. And this was a base, he tried [?] but actually the printer has to moisten it to make another print, or otherwise it will have a lot of white, but he made a mistake, he said. But it kind of looks interesting.

Is your microphone disconnected? I don't see it. I couldn't hear you...

So he was trying to see if he could put another print, but he added too much water, and the certain grays that they use to make the paints run through the screen...but it has this—I thought maybe I could work on it and make it a mixed media. But I like the way the hummingbird came out better in this one. I think that too much yellow in the background—this is the same idea, I just made a different design. And all this was very free, freehand, just to work...so I think I like this one better.

I like them all. I would have a hard time picking.

This was a project, [Dolores crus, crus huerta?] It's also one that has faded, so I have it, it's one that I want to work on, especially this area. The blues have faded. I kind of like them more vibrant. But the composition is something I may just work again. Probably on another piece, in acrylics. Now that I'm doing acrylics.

You like acrylics?

I like that it's more permanent and it's less expensive. Watercolors is great, I mean, that's still the media I want to work with, but I think the more I experiment the more I find that I have to buy very good quality material of paints and brushes. Paints mostly. So I think this is kind of the bulk. I can bring out another, there's a couple of pieces I don't have in here, I'm not sure where I have them, here in my closet. I'd have, oh I'd say, close to 300 pieces. But then I have pieces that are out, I have to remember. The one I can't find is the neighborhood watch, and that's one of my better pieces. And no one has come forward and say Oh I have your piece here, do you need to pick it up, or I need to get it back to you.

Oh, cause it might be at a gallery or something?

Well, sometimes I get especially friends who say Can you lend a piece for this show or this theme, or can you lend me that piece, and usually they'll pick it up, but sometimes if they don't bring it back, I have to write it down. And I started looking for it and it's not here—where is it? I don't know where it is. I don't remember who borrowed it. I made some phone calls, and they told me, Oh I returned your pieces, so I don't know where it is.

Maybe you can make a log.

I have to. I'm just not going to lend things out without some kind of paper. Usually that's what galleries demand, but if it's a friend it's their show and they want to include other people, then I go through them and it's informal, but I've lost at least three pieces that I—one was outright lost, they couldn't find it, and it wasn't insured, and so it's a loss.

I feel like that if I lend a book out.

Yeah. Your work is part of you, to a great extent, and when I paint and create usually it's an idea or it's something that I just want to do, the monoprint is more spontaneous, but you have to at least go armed with several ideas, because you don't have time to sketch and to change and to do things, it's just there. It's kind of a raw—that's the challenge, that's what I like about it. And the printer, once he prints, it's almost like, What is it, a boy or a girl? You know? Like that kind of spontaneity—that kind of anticipation, you hope that it's a successful one.

That's great.

So this white is intentional, I think, [?] for contrast, and then this was the background that the printer, when he puts a squeegee through the screen, he adds a color and you ask what color, and it fills in any gaps that you want in the background. So it just barely gives highlights to the piece. It's quite challenging.

Yeah, the dark glow really makes the color stand out.

Yeah, it does. It's really wonderful. Especially, I like the very stylized one from New Mexico. My sister gave it to me, I don't know where she found it. I have a lot of Guadeloupe images everywhere.

This one's really colorful, bright colors. It's interesting that her mantle's painted green.

This is similar to the one my friend made, except this one doesn't look like Guadeloupe, but it's supposedly...but the frame and the foundation is like that. This is my favorite. This is a New Mexican [pomoratavio?]
—and that's the style of many artists, since they work on wood and then they paint, but it's very stylized. I love that one. ... That was my favorite, also from New Mexico, it's a carving. I don't have my [?] who the artist. But most of the credit is going to the photographer. This is bronze statues, at the place where the apparition is said to have occurred.

It's at the same place where you go to the church, and you have to pass through that little elevator...

Yeah, except this is on the little hill, you know there's a church on top on the hill that's called [El Tepejac?] and so it's on the way up, it's in that area going up.

I went to it, I went to Guadalajara and stayed there for a month, and we went to Mexico City.

The last time I went, I don't remember seeing this. I went many years ago, in the late '70s, I think it was around '78 or '79, so I don't know how recent this is.

I was there in '96, and I don't remember all that, so I don't know. I remember lots of roses surrounding the Virgin.

Yeah. This is another carving from New Mexico. See how it's very charming, because it's very crude, in a way—it's like [cosa finandi?] I like that style, so it looks stylized, it's very very [?]. ... Back to my September one... I don't have my glasses, so I have to... Oh, this one's interesting, because this is a background in Mexico City where artists paint this, and then they photograph people in front of it, as a recordo that they visited the Guadeloupe. And then this one's going to be on a mat. I've seen some of these in one of the Chinese stores. It's a crim hanging, but it's made on reed. This is the original. It's not very clear, but I guess they can't get close enough to photograph it. It's only from far.

I got to see it.

I did too. It's very nice.

It's great. Well, thanks...